

## College Colloquium --Globalization series

your seminar should be about directions in film/media theory with the backdrop of your enormously important work of establishing a radical media journal and how you have shaped it through these various times and its importance to film/media studies.

why media criticism is important, the history of Jump Cut, and your views on what radical media studies is.

globalization. So could you please comment some on international film studies at the moment and Jump Cut's commitment to internationalizing film/media studies in the U.S.

## Going Global with JUMP CUT: Theory and Pragmatics of Radical Media Analysis

background--

**individuals**--editors with background in

PhDs in Comparative Lit at IU Bloomington, late 60s and early 70s

Julia--3 years in Peru, learned filmmaking

Chuck--political activism in student movement, TA union, underground paper

John--had lived in Germany

Chuck and John VN era vets (older, other experiences, not anti-military in a naive way)

**environment**

Comp Lit at IU--international, open beyond Europe,

African Lit, African American lit,

translation as collaboration,

[e.g., Literature and other arts (why film started there)]

an interesting environment for studies

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**economic situation:** drastic downsizing in academe (overproduction of PHDS 60s... (baby boom/VN war deferment) thus Hess and Kleinhans "free"--to start it while supported by partners

**intellectual situation**--interest in film and image media, pop culture  
popular culture scorned by older generation (high art), formalists, cold war aesthetics, etc.  
anti "sociology"

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**technological possibility:** underground press built on cheap printing (offset litho)  
today--online (issue of availability)

built in **audience:** generation for whom film was important part of coming of age, understanding the world, developing a critique of Cold War America.

**political moment**

Civil Rights

Student movement

anti-war movement--becomes anti-imperialist movement

a New Left (pacifist, participatory democracy, non-violent; new issues, beyond simple business unionism, etc.)

Black Power, Chicano, Native American, Latino, etc.

Chuck--teaching African-American lit; teaching at Chicago State; Northeastern Ill U--remedial/intro/English as second language

Women's movement/feminism

sex, drugs, rock and roll--counterculture

environmental movement

gay movement

But internationally too: Iranian revolution (translated and passed around in Farsi in the film school)

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never close to Soviet Union; --  
critical or beside the point--old cold war battles  
Hungary, Poland

Cuba

Julia and John and other film people to Cuba-- 70s

Nicaragua

Julia (81) to Nicaragua

--Chuck and Julia return 84, 87 teaching doc'y to trade union women

Julia 88 MINT

more interested in grass roots, base, than official state or party organizations

John--East Bay socialist School

--Nicaragua, El Salvador organizing

**IMPORTANCE OF ALTERNATIVES**

- self-defining
- maintain integrity
- independence
- participatory democracy, collectivity

- study, self-criticism

also produces problems-----how long can you sustain it? is it realistic for people with other responsibilities?

- initiative

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 Julia--Screen; Godard / Brecht, Paris 72  
 Chuck--radical theatre  
 but Avignon: *Cahiers du cinema*; then *Screen*

**JUMP CUT** First editorial--  
 a new publication  
 more scholarly / intellectual than *Cineaste*; (Tricontinental)

wider scope than *Women and Film* (Julia involved early on, Chuck assoc.  
 editor--Godard's 2 or 3 things

**Hollywood**--understanding the popular, what was good and what was bad--  
 how audiences understand it and use it (basic political point, against "false  
 consciousness"), accept the pleasures of it, critique it but from a position of  
 understanding, not high art dismissal  
 ---not totally against "working within"; but skeptical

The **alternatives** to it: creation of other cinemas, activist, counter to the dominant  
 (and widely construed)--Alternative Cinema Conference, alert to alternatives  
 (Chicano, Black, Asian-American, etc.) e.g., Chuck and John--interviews in Los  
 Angeles, Charles Burnett 1980  
 ---not totally idealistic, absolutist about alternatives' not purist

### **Combination of opportunity, logic, commitment:**

individuals and collectives  
 Gays and Film, Lesbians and Film

International, Brazil (2; Bob Stam), Cuba (3; Ruby Rich), German Feminist  
 Cinema (several; Ruby, Renny Harrigan, Julia, Ramona Curry, etc.), Central  
 America, China and Greater Chinese Cinema (Gina, Tani Barlow & Don Lowe,  
 etc.).....other Latin America  
 Iranian documentary, African cinema

things we missed: Middle East  
 never enough on--experimental, television  
 early on music videos, MTV

**issues:** AIDS, AIDS media, Pornography, sexual representation, etc.

commitment to **new theory** (knowledgeable about it) but without  
uncritical  
faddish  
thoughtless parroting

some quarrels--*Screen* on psychoanalysis; Milwaukee conference  
suspicious of formalism, radical form as sufficient, but not opposed to new forms  
new forms for new problems, new techniques etc.  
attention to documentary

limits: political economy, institutional analysis (they won't play)

belief in connection to practice:  
making  
exhibiting  
teaching  
organizing

political organizing (John, trade unions, Cal fed teachers)

**lessons:**

**Do It Yourself** (the importance of action, learning from practice, staying independent)

**Work with what's available** ("thrifty" media, moving to action, pragmatics)

**Understanding principles** (theory, abstractions, ideals, moral principles, strategies)

**Taking advantage of opportunity** (moving to action, tactics, ethical involvement)

**Being self-aware, self-critical, taking stock**